

Little Books on Asiatic Art

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From the absence of any kind of architectural relics of the Vedic period, (2500-800 B. C.)* it is generally concluded that architecture during this early period of Aryan culture was in a very primitive state. At any rate, architectural attempts of the period must have been carried out in such impermanent materials as earth, or stucco, bamboo or timber. There is no doubt that before stone came into use, timber or bamboo was the only medium for architecture. And in India, as elsewhere, the "wooden period" preceded the "stone," in architectural history. The Vedic rites themselves called into existence architects for constructing "Fire-altars," ("Yajna-vedis") and "Sacrificial halls," ("Yajna-Salas"). Originally, these altars must have been very simple platforms, perhaps made of "Kusa" grass and mud. And the "hall" must have been a very primitive thatched hut. But the "vedis" soon came to be devised in diverse artistic shapes and forms, which quickly acquired magic or symbolical significance. Thus in the Taittiriya Samhitā different forms of altars are prescribed e.g., "falcon," "chariot," "man with uplifted

arms. This led to manuals being composed giving rules for measurement and diagrammatic formula for the construction of these altars such as we find in the

Sūtra Sūtras (C. 800 B.C.) From the description of a hall of sacrifice we find that this sacred ritual edifice the earliest ancestor of all later temples was made of bamboo perhaps of reeds and mats and not even of wood. The period before the use of wood has been justly called the thatched period of Indian Architecture which still survives in Southern India and also in hut structures (*ti-chālā* lit. eight sloping roofs) in Bengal.

The memory of this thatched construction is perhaps preserved in the circular arches in the architecture of old buildings and palaces pictured on early Buddhist monuments (*e.g.* Bhārhut Sānehī). There is no doubt however that wooden architecture was generally practised for we find as early as the R̥gveda references to skilled craftsmen and a special guild called *ratha kārīkas* (builders of chariots). Though wood appears to have been the common material for architecture stone is occasionally referred to and the R̥gveda (4.30. XX) actually alludes to a house made of hundred stones (*Satam asmanmṛyānām purām*). As the only possible corroboration of this may perhaps be cited a stone relic of much

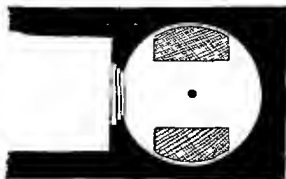


Fig 1



Fig 2

Elevation of 'hollow stupa', Mennapuram, Tellicherry



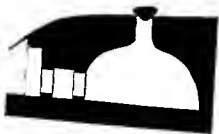
Fig 3

Sudama Cave, near Gaya

Fig 4



Fig 5



Hollow Cave Bangala Motta Cannanore Malabar

form—a veritable house of the sacred fire (Agni-driya). Curiously the chimney of this vedic fireplace occupies exactly the place of the harmkā of the Buddhist stupas and the form of the latter may perhaps be deduced from this primitive cave shrine.

In Indian Epic Literature there are numerous references to abode of Gods in the sense of a shrine or temple of a god (devayāna) but it is impossible to say with certainty to what period of history they belong and what was their shape or form. In the Rāmāyana the white washed portals of gods temples and even the blessed abode of Viṣṇu are alluded to. The Mahābhārata is also full of similar references of uncertain chronological value. Of special importance are the various picturesque descriptions of Sabhās or assembly-halls or palaces. One made for the Pāṇḍavas being said to have been inspired by the models of architecture near the Mañāka hill north of the Kailāsa. The famous lac-pavilion (Yatu-griha) specially designed for a temporary purpose in flimsy materials cannot be taken as a common or typical example for the period pictured in the Epic. A semikable assembly hall or palace (Sabhā) for the Pāṇḍavas is related to have been built by Maya Dānava the reputed author of the principles of architecture je-

corded in the *Maya śilpa sastra*

Old Pali literature also bristles with allusions to temples or relic-shrines (*chaitya*) assembly halls (*sabhā*) and palaces (' *prāsāda* ') Of special significance are the references to *Kutāgāra* (peaked huts) a primitive temple with a curvilinear roof of which some representations may be seen on the reliefs from Bharhut (Plate IX) Some of the reliefs at Sāncī and Bharhut offer examples of old Buddhistic, or perhaps pre-Buddhistic houses and palaces which are referred to throughout in the *Jātaka*s Pali Literature frequently refers to the science of architecture viz *Vattu-vijjā* (*vāstu-vidyā*)

The earliest surviving architectural relics are the so-called *Chaityās* of the Buddhist period They are not in any sense specially Buddhistic but were adopted by Buddhists from earlier perhaps Vedic architectural models In their iconography as well as in architecture the Buddhists followed the Vedic traditions (Jouveau-Dubreuil) Long before the advent of the Buddha memorial mounds used to be erected over the relics of holy personages According to its root meaning *Chaitya* (from *chuta*, a funeral pile) denotes anything connected with a funeral pile e.g. the tumulus raised over the ashes or relics of a dead person Hence technically a

chaitya is a 'Stūpa' (Something raised) a mound. In a generic sense 'chaitya' has been understood to mean any relic-shrine or altar and generally a place of worship or a temple. In the epics it is used as a common equivalent for a temple, an altar or a shrine. In Buddhist art it is a mound containing a relic e.g. ashes, bones, hair or tooth of the Buddha. Chaitya is a religious term while 'Stūpa' is an architectural equivalent for a relic mound.

The oldest stūpa in brick hitherto discovered is the remnant at Piprawha on the Nepal frontier supposed to date about 450 B.C. The remnants of Piprawha stūpa show that bricks must have been used for building long before the birth of Buddhist architecture.

The typical form of the earliest Buddhist building indeed of any Indian building are the Topes (stūpas) at Sanchi (Plate I)*. Originally built of brick by Aśoka (264-227 B.C.) about 3rd century B.C. its stone coverings and the railings and gateways are believed to have been added a century later. The characteristic shape of the Great Stūpa at Sanchi may be conveniently studied in a diagram (Fig 6).

* The Great Stupa at Sanchi having been frequently reproduced we have chosen for our illustration in Plate I the Stupa No. 2 which is smaller in size and far less known but equally typical in form.

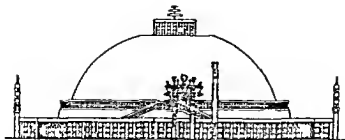


Fig 6 Elevation of Great Stupa Sanchi (Marshall)

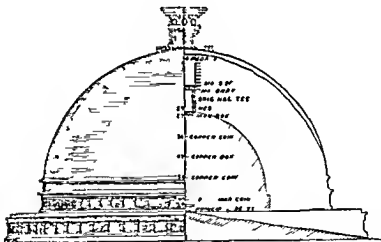


Fig 7 Restored Elevation of Tope at Manikyala (Fergusson)

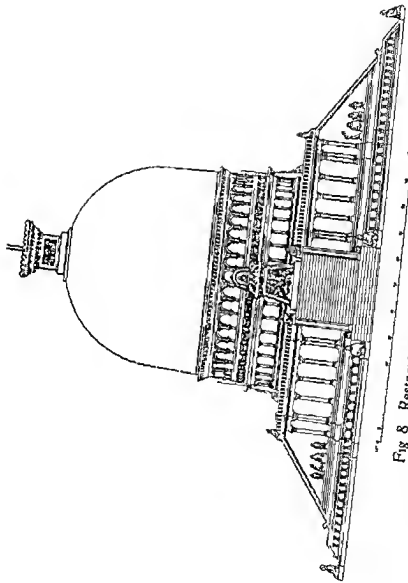


Fig 8 Restoration of Ahim Posh Tope (Simpson)

(Fig 9) The gigantic segment of the broken dome of the Miriswen Dagoba at Anuradapura (Plate V) is interesting on account of its shape. The earlier evolutions are best illustrated in the forms achieved in the Tope at Manikyāla (Fig 7) (20 miles South-East of Rawalpindi) ascribed to about 30 B.C. and the more elaborate example at Ahin Posh in the Jelalabad valley very cleverly restored by Simpson in the accompanying drawing (Fig 8). The important features of the last named stūpa are the storied terrace and the staircase at the four quarters a scheme which might have been carried to Java — as illustrated in the plan of the Borobudur. In Burma the early Indian model went through modifications which evolved forms in which it is difficult to recognize the original prototype. In the Mangala-zedi Pagoda Pagan Plate VII dated 1274 A.D. the platform is elevated to storied terraces and the dome shrinks into a cone almost merging into the finial which terminates in a spire the umbrella having disappeared already. But the intermediate stage is well illustrated in the carved representations of the stūpa met with on the marble slabs at Amarāvati (Figs 12 & 13). One of two which are reproduced here (Fig 12) is of sumptuous effect with its cap of cluster of numerous chattra's.

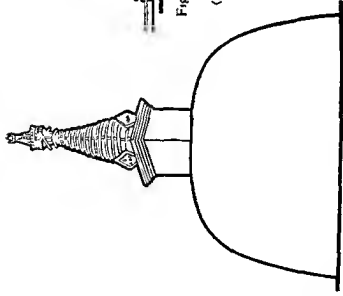


Fig 9 Chaitya of Swayambhumath Nepal

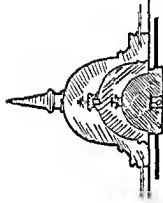


Fig 10 Diagram of Stupas
illustrating development
(Ancharological Survey)

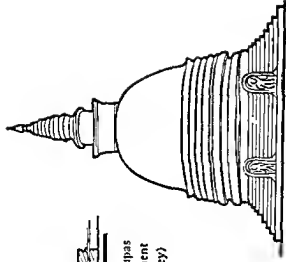


Fig 11 Thuparam Dagoba Anuradhapura



Fig 12

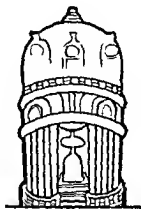


Fig 13

Dagobas from Amaravati Sculptures

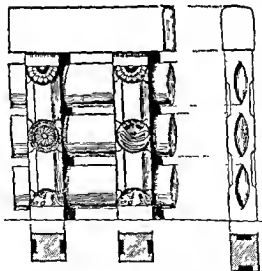


Fig 14 Diagram of Railing from
Sanchi (Maisey)

A typical Buddhist Chaitya-hall is like the stupa derived from earlier architectural models. The structural Chaitya-halls were most probably made of wood and have not survived except in pictorial representations or carved reliefs as at Bhambur and Amaravati. A novel form of a Buddhist temple inscribed on a slab from Amaravati is illustrated in the drawing here reproduced (Fig. 16). It is in the form of a hall with a chaitya window and a barrelled roof mounted by a row of kalasas (jars) which re-appears at a later date, on somewhat similar rock-cut forms in the monuments of the Pallavas (cp. Ganesa's Ratha, Plate LVI). The typical facades of pre-Buddhist chaityas can be well gathered from the excavated Lomas Rishi cave on the Barabar hill in Behar (3rd century B.C.) evidently a translation of wooden originals (Plate XII). This has obviously served as the model for the Bhata Chaitya-hall (2nd century B.C.) (Plate XIII). These Chaitya-halls (of which the progressive developments can be studied in the examples at Beda, Nasik, Karli and Ajanta) consist of a nave and side aisles terminating in an apse or semi-dome. The pillars separating the nave from aisles are continued round the apse. Under the apse and in front of the pillars is the rock-cut stupa much in the same position as an altar in a

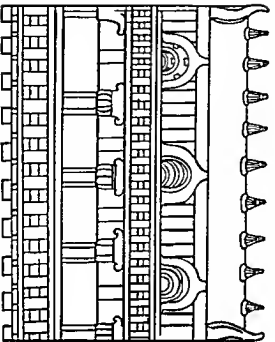


Fig 15 Chaitya-Hall from Bharhut Relief

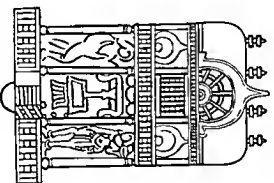


Fig 16 Two-storied Temple, Amaravati Relief

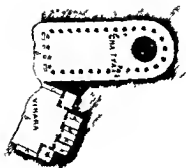


Fig 17 Section of Chaitya & Vihara Cave
Bhaja (Fergusson)

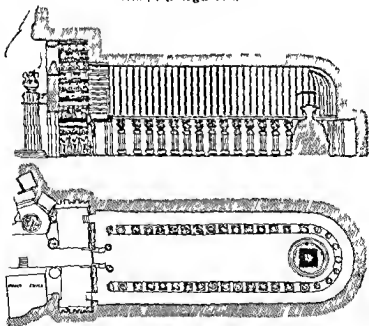


Fig 18 Section & Plan of Chaitya Cave,
Karle, (Fergusson)

crowned with fluted cushions. Sometimes the capital is represented by a compressed jar out of which conventionalised foliages peep out in richly conceived decorative motifs. This 'jar and foliage' motif is exemplified in many stages of development in many of the mediæval temples of Rajasthan (Plate LXXV). A full-fledged Chaitya-hall is best studied at Cave XIX at Ajanta, 6th century (Fig 19 & 20). No structural Vihāra (Chaitya hall) of an earlier period appears to have survived, but we can very well guess what it looked like from some of the Pallava temples at Seven Pagodas near Madras (Plates LIV to LVII). Although the Buddhist Vihāras and Chāitya-halls cover a fairly long period, the temple, in the strictly Brahminical sense of an 'image-house' (devata-griha), does not evolve until quite a late period. In the Chaitya-hall at Cave XIX at Ajanta (sixth century) we have an elaborate image of the Buddha carved on the pedestal of the stūpa (Plate XIX) where we notice the temple indicated in embryo. At Kholi near Ujjain as, at one of the caves at Ellora (Berar) the stūpa is carved out into a cell (cp. a representation of a temple on a dagoba in relief at Amaravati (Fig 13) in which is placed the image of the Buddha and finally, the semi-circular back of the stūpa is replaced by a square cell the 'garva griha' of the typical

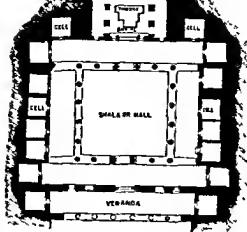


Fig. 19 Plan of Cave No 16 Vihara, Ajanta (Burgess)

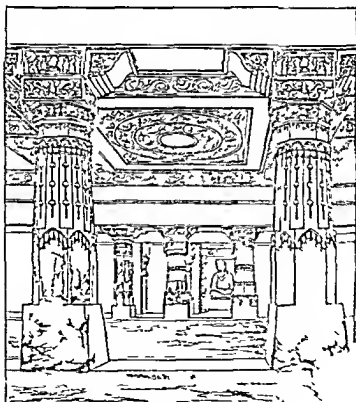


Fig 20 View of Interior, Vihara No 16 Ajanta (17

Sanchi dating about the 400 A.D. It is very primitive in shape & translation in structural form of the rock-cut cave-temples of the Buddhist period. The porch in front is faced with four thick pillars elaborately carved with animal capitals. Here we have for the first time the nucleus of a Hindu temple viz., a cubicle cell ('garva griha') with one entrance and the porch (mandapa). In similar flat-roofed temples of the Gupta period—Saiva images and images of Vishnu appear to have been worshipped at Tigowa (Central Provinces) (Plate XXIV). Other examples of flat-roofed temples of the same period occur at Bhumār in the Nagodh State and at Nachikhotari in Ajaigarh Bundelkhand and an interesting example in the Dehli range known as the Lord Khan's temple at Aihole in the Bagpur District dating about 450 A.D. The flat-roofed Gupta temples are marked by a special feature—in the forms of their carved entrances (dvāra) to the garva griha;—some of them are exquisitely ornamented with bands (śākhā) of relief figures and scroll ornaments of which two examples may be studied in progressive developments one from an early Gupta temple at Nachik (Figure 21) and the other from a late Gupta temple (Fig 22). A special motif of the decoration is the row of mithunas or sexual couples which according to



Fig 21 Door of shrine, Nachna, Early Gupta

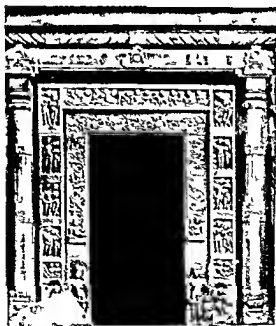


Fig 22 Door, Gupta Temple, late Gupta

By the sixth century three distinctive types of structural temples have been evolved which have called for three distinct names in the śilpa śāstras, viz., Nāgara * Drāviḍa and Vēṣara. Each of the first two carries the śikhara — the tower over the 'garbhagriha' — the cell containing the image while the 'Vēṣara' has a barrel roof. The 'Vēṣara' is evidently derived from the rock-cut cave temples of the Buddhist period. An early structural 'Vēṣara' temple evidently dating from the Buddhist period (but now appropriated to Vaiṣṇava worship) has been discovered at Tur (in Naldurg district of Hyderabad). The oblong mandapa in front may have been a later addition (Figs 24 & 25). It does not appear to have long been in fashion. There are two examples at Mahalaxipuram (Seven Pagodas) (Plates LV & LVI). The Vaitāla Deul at Bhuvaneśwara (Plate XXXVI) appears to be a modified example of the same class. But it appears afterwards to have been dropped out of practice. The Nāgara type is distinguished by its curvilinear śikhara ending with a 'kalāśa' (auspicious jar) with some pointed emblems as finial on

* This type corresponds to the old classification of Indo-Aryan of Fergusson. The term 'śikhara-temple' for this type is not a happy definition for the Southern Dravida temples have also śikharas (towers) though the form of Dravida śikharas is quite different.

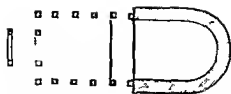


Fig 23 Plan of Chaitya-Hall, Sanchi (Fergusson)

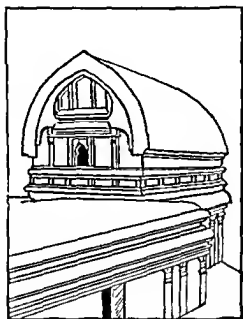


Fig 24 Ancient Buddhist Chaitya at Ter, Hyderabad (Cousens)

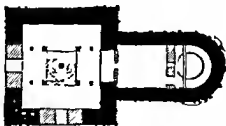


Fig 25 Plan of Ancient Buddhist Chaitya at Ter (Cousens)



Dravida Shikhara Temple

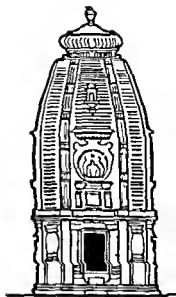


Fig 27 Nagara Shikhara Temple

ding deity and which is a cubicle cell mounted by a tower (śikhara) with the porch (mandapa) in front very typically represented in the diagram of the Temple of Viṣveśwara at Benares (Fig 29). Sometimes the perambulating path (pradaksina patha) round the temple is covered by a narrow passage of sloping roof called an ardha mandapa (as in some of the old temples at Pattadakal and Aihole vide *Plate XXXIII). The Indian temple in its essential though primitive form is best studied in the early Gupta temple at Sanchi (Plate XXIV) a cell with a porch in front the garva grihā with the mandapa, the typical temple in its simplest form. In some of the Southern temples a small intervening room is added between the cell and the porch called the anatarāla. The memory of the flat-roofed Gupta temples is perhaps preserved in the form of a minor shrine of Nandi (nandi-mandapam) in the courtyard of the Virūpākṣa temple at Pattadakal (740 A.D.) where the flat-roof has a small chūḍa or pinnacule at the centre (Plate XXV).

The most typical and elaborate examples of the Nāgara temple occur in the famous group of shrines at Bhuvaneswara, Konarak and Puri in Orissa. There are as many as 35 important temples with numerous replicas in miniature covering a period between the



Fig 28 Naram Sin Stele, Nineveh, (British Museum)

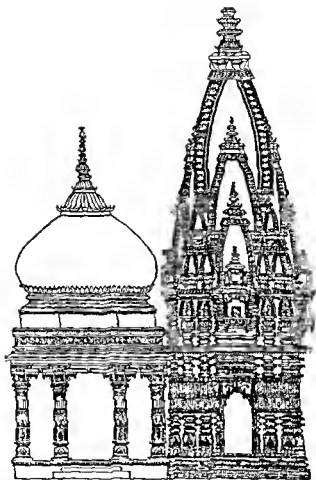


Fig 29 Temple of Visweswarar, Benares
(Prinsep)

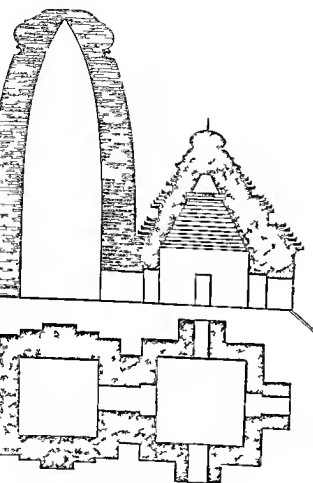


Fig 30 Plan & section of the Temple at
Konarak Orissa (Fergusson)

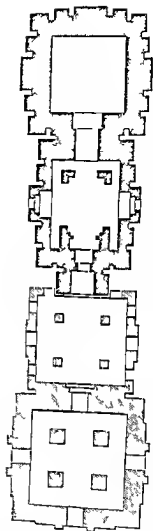


Fig 31 Plan of Lingaraja Temple Bhubanesvara
Orissa (Mitra)

Pagoda (Plate XXXVIII) The Nāgara type has been profusely used in building temples in Rajputana. An early phase of the type in Rajputana is best illustrated in the Sun Temple at Osā near Jodhpur of late ninth century (Plate XXXVIIIa). It has the cup of amalaka and an open mandapa in front supported on a row of pillars which distinguish it from the Orissan types. The next important group of Nāgara temples occurs in some very well developed forms at Khajuraho in the Chitrappatra state the old Chandela capital of Bundelkhand. They were erected between 950-1050 A.D. and are almost contemporary with the Orissan group. The finest of the Khajuraho group—is the Kāndaryā Mātṛdevī temple 116 feet in height. The magnificent effect of most of these temples of the Khajuraho group is due to a clever emphasising of the vertical lines by the repetitions of the replicas of the tower-forms round the principal tower (vimāna). The effect is of a clustered arrangement of vimanas. An innovation is provided by slatted balcony windows. The elaborate floral and figure sculptures add great distinction to the facades. In Gwalior and in various other places of Rajputana and Western India Nāgara temples with local variations are plentiful. In the Punjab Himalayas similar types but in simpler forms occur at Masūr Kangra.

and Bajinath. The later developments of the type are best studied in the numerous examples at Benares, the most typical is the Visvesvara temple, rebuilt, on an earlier foundation, in the early part of the 18th century (Plate XLVIII). That the form has not lost its possibilities is proved by numerous uses and adaptations of the form, in the group of Jaina temples at Śatruñjaya and Palitana (Guzarat). A very instructive illustration of the history of the form is furnished by the "ultimate form" the Orissan type took in the Temple of Seindia's mother at Gwalior (19th century) (Fig. 32). The curvilinear form has strengthened into a simple conical pyramid, with the towers reduplicated in miniature forms, a variation is introduced by the use of a Rajput dome. The application of the Nāgara type in the Jaina temple cities, is variegated by the use of domes, of which the pleasant semi-circular silhouettes offer very pleasing contrasts.

A very interesting controversy* has raged amongst scholars as to the origin of the peculiar form of the curvilinear śikhara of the Nāgara type of Northern India. According to Simpson, the form is

derived from the dome or conical hut of archaic type still used by the Todas of Southern India—or in the alternative copied from old bamboo processional car (vide Fig 33). A third view propounded by Professor A. A. Macdonell of Oxford is that the śikhara is derived from the stūpa or the chūṭya. A fourth solution to the riddle has been recently suggested by Rai Bahadur Rama Prasad Chanda. According to him the curvilinear śikhara is the descendant of the archaic kutāgāra frequently represented on the bas-reliefs from Bharhut (Plate IX). The śikhara temple in its archaic form is perhaps represented in the Mahābodhi Temple at Gayā—with a central conical tower, flanked by four minor towers at the corners of which a replica has been sought to be identified in a very old terra cotta plaque dug up at an old site at Kūrkīhara (Behar) evidently a Buddhist votive tablet (Plate XLVI). Before the full fledged nāgara śikhara temple evolves in the group at Orissa it must have had an earlier history and its archaic form may be traced in some of the old temples at Pāṭṭadakal one of which (Plate XXXI) is a close parallel to the Parīśamāmesvara at Bhuvaneśvara (Plate XXXII). An early nāgara and an early Drāviḍa form occur side by side in a group at Pāṭṭadakal (Plate XXIX). A new type of temples is

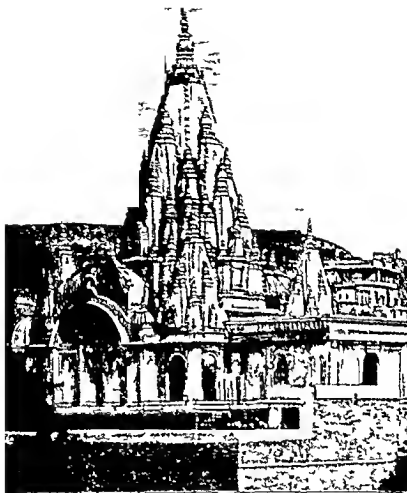


Fig 32 Temple of Sindhia's mother at Gwalior (Fergusson)



Fig 33 Bamboo Processional Car (Simpson)

Rajputana developed important features typically represented by the famous Jain temples at Mount Abu of which the most important are those of Vimala Shah (c 1032 A.D.) and of Tejapala (1232 A.D.) (Plates XLV, XLVI) Their outstanding peculiarities are large circular mandapas (porches) supported by richly carved columns joined by strut brackets covered by still more richly carved ceilings with central pendants

It is the peculiar development of the columns which lend to these Jain temples of Rajputana a peculiar character. Another peculiar feature of this type of Jain temples is a colonnaded group of minor shrines spread over the four sides of the courtyard at

mandapas' (lit, porch of goddess Chandi) and temples with curvilinear roofs, evidently derived from bamboo forms. A very characteristic form used generally for temples of Śiva (Śivalaya) (Fig 36) has a sloped cover truncated at the top which is mounted by another miniature tower, evidently borrowed form 'leaf-huts' very common in Bengal. Another typical form is illustrated in the temple at Kantanagar (17 miles from Dinapur Station) (Dated 1704-1722) designed in the form of wooden 'raths' arranged in tiers of bent cornice mounted at corners with miniature curvilinear towers (Plate L). The type is repeated in the well-known temple at Dakshineswara, the shrine of Rāmakrishna near Calcutta. Very interesting variations of the type of 'leaf huts' temples of Bengal are furnished by the Char-Bangla Temple at Barnagar, near Murshidabad (Plate LI) and the temple at Kusumakhola in the same district. The temple of Rānī Bhavānī (Plate LII dated 1675 saka) is an elaborate development of the type illustrated in Fig 36. In old Gauda, a tri-foiled arch has been a peculiar feature with affinities with Orissan parallels. The characteristic tri-foiled arch supported by characteristic pillars frequently occurs as architectural backgrounds in stone sculptures of the Pala period (9th-12th century). The

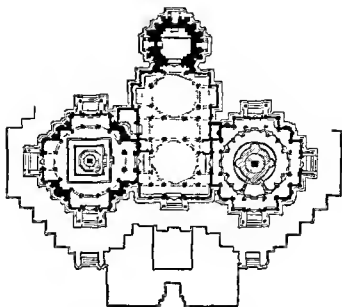


Fig 34 Plan of Temple of Vastupala, Girnar (Burgess)

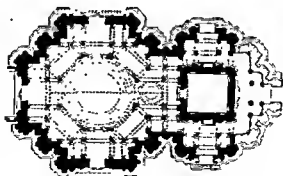


Fig 35 Plan of Temple at Somnath (Burgess)

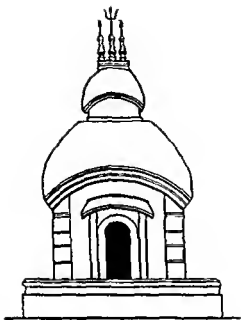


Fig 36 Type of Leaf Hut Shiva Temple Bengal

the term being derived from the word Tamil (Dāmil). The history of this school can be very clearly traced by the succession of definitely datable monuments spread over all parts of the peninsula south of the Godāvari, beginning from about the sixth century up to the present day, for the old devout, royal builders have in the Nattacotta Chermes of to-day, (a guild of enterprising merchants), worthy successors and temple building is still a pious act of merit.

As in the North, structural temples are preceded by rock-cut shrines and caves, of which the earliest forms are furnished by a primitive type of rock-hewn caves with simple stonebeds, some of which carry Brāhmī inscriptions and are supposed to have been excavated for Jaina monks and are popularly known as 'the beds of the Pāṇḍavas'. Next, in order of time, comes the series of early Śaiva caves, known as the Orrukal mandapas or 'one-stone shrines' attributed to the princes of the Pallava dynasty—derived from a race of great martial energy. They carved a kingdom in the Vengi country, from the declining Andhras, and were in constant conflict with the Chalukyas of Badami and with the Cholas and Pandyas of the Coromandal coast. The Pallavas appear to have been the first builders in stone in Southern India for earlier forms of architecture

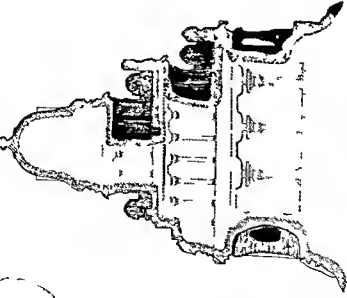


Fig 37 Section of Dharmaraja Rath
(Fergusson)

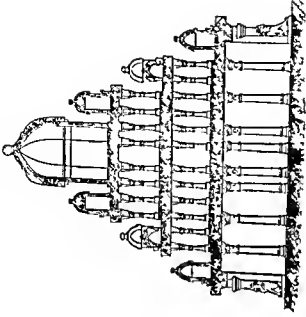


Fig 38 Diagram of a Buddhist Vihara
(Fergusson)

with the peculiar barrel shaped tops like the back of elephants (Hastiprastha or Kubja prastha) are temples of the Vesara type of which two interesting examples can be studied in the Kapotesvara temple at Clezāra (Ca 4th Century A.D.) (Plate XVI) and Vadamallisvara Temple Oragadam (Ca 9th Century) (Plate XVII). The early rock-cut cave shrines of the Pallavas in various stages of development are spread over in numerous examples in the North Arcot and Trichinopoly Districts e.g. Illamavilangai Pallavaram (Figs 39-40) Dalavāṇḍi Mahendravāḍi Magalajarapuram Bhairava kōḍiḍi Dharmangalam Trichinopoly rock-cut shrine Trimūrti cave at Mhivalipuram. Most of these were excavated by King Mahendra varman I (about 600-625) though one or two may perhaps be attributed to his father Simha Vishnu (late sixth century). These Pallava cave shrines in the style of Mahendra consisted of a cubicle cell containing the linga faced by a porch or verandah supported by thick square pillars prismatic at the centre. The porch like on the cell itself is flanked by dārapālakas in reliefs. Another feature is the simple entablature (prasthā) broken by 'Chatur windows called Kudus with human heads. The style of the pillars dārapālakas and the kudus go

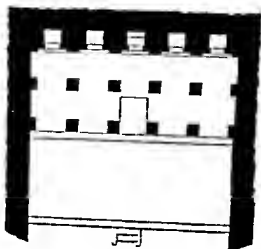
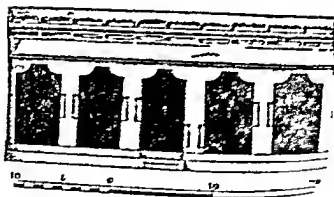


Fig 39 Plan



queen Lokamahadevi. Of the temples of the later Pallavas the shrine of Muktesvara is a very simple structure in the style of Raja-Sinha and belongs to the time of Nandivarman. The style of Rajasinha is already heavy and ornate and lacking in the sobriety and the restraint of the temples at Mahabalipuram. The contact with the Chalukyas has helped to a migration of the Pallava style towards the west. But the remarkable example of the Dravidian style travelling further up is furnished by the famous rock-cut shrine of Kailasa at Elura (Plan & section Fig. 41-42). It is a monolithic structure built by the Rashtrakuta King Krishna I about 760 A.D. It is more related to the temples of the Chalukyas rather than of the Pallavas but the tower is typically Dravidian (Plate LXX).

In the meantime the decline of the Pallava power had helped the rise of the Cholas who occupying the country roughly covered by the Tanjore and the Trichinopoly districts made valuable contributions to the development of the Dravida style. Under the Cholas not only the main tower the vimana attained lofty heights but there were interesting modifications of the mukara torana and of the pillars which became slender and elegant. The

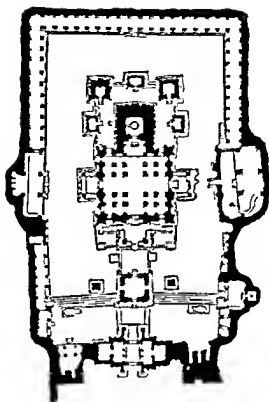


Fig 42 Plan of Kailasa Temple
at Elura (Burgess)

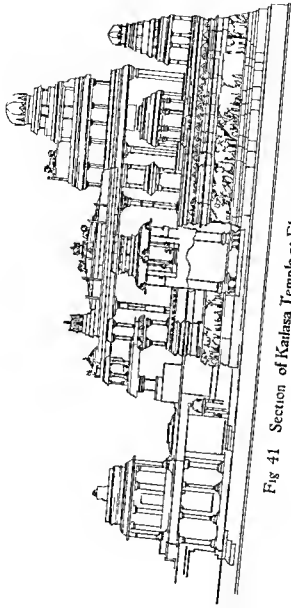


Fig 41 Section of Kailasa Temple at Elura (Burgess)

sanctuary of the great temple at Madura is attributed to Visvanāthi Nayakka (1559) but very probably he rebuilt or renovated the old structure. The Hall of 1000 pillars built in 1560 is a characteristic example of Nayakka architecture. But the most representative building of the period is the famous Choultry or travellers' resting place of Tirumālā Nayakka (1645) designed on a very ambitious scale; the style is rather florid and merely ostentatious without any elegance or originality, the principal feature being the pillar capitals in elaborately carved sculptures. To the same style belongs the famous corridor at Rameśwaram built by the Setupati Rajas of Rāmnād in the seventeenth century. A special feature of southern Indian architecture throughout its history has been the intimate use and adoption of sculptural forms to architectural purposes. The stories from the purāṇas with the figures and images of outstanding deities are skilfully woven into the pillars in remarkable unity with their architectural designs. The living traditions of the Drāviḍa school have made many new contributions to the architecture of the twentieth century. That the order was still capable of producing masterpieces upto a very late time is best illustrated by the magnificent little temple of Subrahmaṇya at

Fig 43 Plan of Kesavanatath Temple, Somanathapura

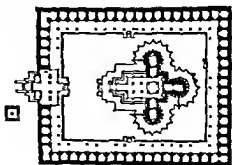


Fig 44
Plan of
Hayasalesvara
Temple, Halebid

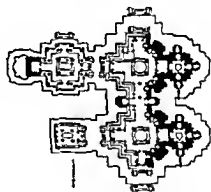


Fig 45 Plan Chenna Kesava Temple, Belur

style attains its highest development in Mysore under the Hayasala dynasty, the principal examples being at Somnathpur, Belur and Halebeid. The best illustration of the earlier style (12th century) is the temple of Doddabasavanna or Basappa at Dombhal in the Dharmwar district. The star-shaped forms, its cell, and porch are evolved with the help of numerous rectangular points and its *sikhara* is quite original in treatment. The later developments, in the examples in Mysore, are principally concerned with the elaborate and minute ornamentation of the surface — than with any original presentation of new forms. The main features are the somewhat excessive decorations on the base (*Upapitha*), excellently carved *makara* and *garuda* reliefs over arches, and pierced screens of all varieties of geometrical designs. The effect is produced more by the profusion of detail rather than by perfection of outline. The Kesava temple at Somnathapura (20 miles from Srirangapatam) built by the Prime Minister of Narasimha II (1254-1291) is the finest example of the late Chalukyan order, (Plate LXXIV) better described by the term "Hayasala style" from the Hayasala Vallabha

standing on a platform in the centre of a cloistered court. The unity of the plan emphasizes the effect of impressive grandeur. The examples of the style at Halabid (Dorasamudram) the later capital of the Hayasalas, Kedārasvara temple (1219) (Plate LXXII) and Hoyasalesvara (1311) are chiefly characterised by a richness of effect and by the profusion of sculptures decorating their surfaces from top to the summit. The Mahomedan conquest in 1311 brought the further development of the style to an abrupt termination.

Such in brief is a bird's eye view of Indian Architecture in its main outlines, its outstanding orders, types and characteristics. The varying forms and types have been evolved from time to time, sometimes necessitated under the stress of the medium employed, and sometimes under the dictates of religious aspirations, rituals and beliefs. On the whole, the different forms, whatever their origins, have been indiscriminately employed by adherents of different cults and religious beliefs. And though employed by adherents of different creeds, it cannot be definitely asserted that any particular form has derived its origin from any particular religious

sect. Thus it is a misnomer to designate any type of Indian Architecture as specifically Buddhistic, Jain or Bramhminical. It is Indian Architecture for the time being in the service of one or other religion prevailing at a particular place or time. Thus the archaic Vedic mounds dating before the Buddhist periods came to be adopted by the Buddhists for their dagobas, relic-shrines, or stūpas. Similarly the northern Indian nāgara tower-shrines — not only serve as Śiva and Viṣṇu temples, but also as the 'image-house' for many Jaina temples at Khajuraho. The finials of nāgara Śikhara are equally adopted in many Buddhist shrines in Burma. The forms of the Chalukyan or the later Hayaśāla order are indiscriminately used for a Hindu or a Jaina shrine. The barrel shaped Veśāra temples of early Buddhistic uses have been adopted in toto for Bramhminical shrines (cp. Plate XXII). In fact, the monolithic temples at Mahāvalipuram are lineal descendants of the earlier Buddhist Vihāras, while the great Mahābodhi temple at Bodhi-Gayā, with its conical tower, and its kalasa (Plate XXVI(a)) is after all an archaic form of the curvilinear śikhara temple of the north.

One of the peculiar character of Indian Architecture is its innate inclination to transcend its structural

form. An Indian temple be it Buddhistic, Jaina or Hindu is a monument par excellence, rather than a mere utilitarian covering or a shelter from heat and rain. Indian Architecture always attempts to cover the form necessitated by its structural scheme under the cloak of a symbol — and its decided inclination is to achieve a plastic pattern. Fundamentally an image-house the Indian Temple aspires to the form of the image itself. This sculptural treatment of the structural form is almost a habit with the Indian architect. The Buddhist stūpa is not merely an elaborate casket for a holy relic but easily symbolises the image of a seated Buddha with his head crowned by a series of concentric chhattras. The long perpendicular lines of the Vimāna of the Lingaraja temple (Plate XXXV) with its stately crown of amalaka is the true picture of a gigantic Śiva lingam — not merely a stone covering for it. The typical temple of the Khajuraho group (Plate XLI) with its shoulders spread out looks like a veritable image of Viṣṇu carrying an elegant mukuta. The stately gopurams of the Dravidian temples (Plate LXXI) are pictured as it were, in the outlines of deified forms. They impress you with the presence of the divinity itself. This sculptural habit finds ample scope in many

details of the southern temples in devising gigantic monolithic pillars and caryatides which literally totter under the weight of the gallery of portraits of gods, kings, men and animals. Every part of the architectural form tends to swell into a figure. Indeed sculpture is regarded as an organic part of architecture and inevitably springs from all kinds of structural forms. Even in the comparatively simpler designs of northern Indian temples — the pillars are figured in the lyrical forms of elaborate vases from which sprout all kinds of ornamental plants in the glory of their tropical luxuriance, which make one forget that a pillar, after all is a useful though a somewhat prosaic prop for carrying weight.

✓ The æsthetic beauty of Indian Architecture derives its quality from the expression of a plastic idea — the result of an image-making, — an idolatrous instinct — rather than that of a purposeful structural design.

The forms of some of the types can be related to the symbolism of Indian metaphysical thought. Thus the theory of rebirths, adopted both by the Bramhical and Buddhist creeds according to which the numerous cycles of births and re-births leading to a variety of life-forms, rising higher and higher and growing narrower until matter (jivatma)

becomes absorbed and united with the divinity (Brahmātmā) was undoubtedly of the greatest significance in determining that form which occurs in the temples with conical towers which diminish and taper off to a spire. Thus the types of architecture are microcosmic mirrors of the macrocosm and therefore had to be shaped in accordance with the principle of totality which symbolises universality in the world of matter. Indian Architecture is thus a monumental expression of metaphysical symbolism (Diez)

We have hardly space to offer comments on all the outstanding masterpieces which are fully covered by the illustrations but a few words of tribute may be useful to those who have not yet developed a taste for Indian Architecture.

On the broad shoulders of a little hillock at Sanchi, the Buddhists of old have bequeathed to India its great and marvellously carved Stone-henge which Druids could never dream of,—and whose majestic solemnity is guarded by stately toranas which spread their cyclopean wings—to overawe the vulgar and the philistine into silent reverence (Plate II). And when the stūpa is transferred into long and deep recesses of gigantic rocks, the Buddhist cave-temples as at Kārlī and Bhājā, resound with the music of the

trisarana* under the mystic shadows of the ribbed dome — the sloping lines of which descend to be petrified in the emphatic forms of the prismatic pillars which carry on their lotus cushions, capitals of human and animal motifs the meaning of which baffles scholars and antiquarians (Plate XV)

And when the Chaitya shrine expands to the spacious and magnificently frescoed Vihāras at Ajanta the dim religious lights of the Cave temples sparkle on the expansive walls exquisitely frescoed between the interstices of the gigantic pillars to induce a deep and spiritual contemplation

When the Imperial Guptas raise a tiny flat roofed Hindu temple to mock the great stupa at Sanchi its crude clumsy and dwarf pillars still carrying the aroma of the hoary archaism of the caves spell out in no uncertain terms in its strongly marked horizontal construction a strength and a repose which easily recall if it cannot rival the temple of Neptune at Paestum (Plate XXIV)

When the martial Pallava princes seek to celebrate their victories on the field of battle by erecting new temples on the shores of the sea the old Vihāras

* Buddha Dharmma and Sangha (community) the three refuges of Buddhism are embodied in a formula often repeated by pilgrims — Buddham saranam gacchām Dharmam saranam gacchām sangham saranam gacchām

rear up their heads in novel but tiny monoliths on the now forgotten sands of the sea-shore at Mahāvalipuram. As new but mysterious shrines of Śiva, the tiny rathas of the Pallavas, spell out a monumental quality in their solitary grandeur (Plate LIV to LVII).

And when the Dravidian Sihapati (architect) sends a message to the Rāstrakūta prince at Elura (Plate LXII), the monolithic Kailāsa is violently twirled and shot out of the living rock to echo the peak of the Himalayas in miniature magnificence.

The Early Chalukyan Princes of Badami (Vātāpīpura) conquer Kāंची to be conquered in their turn by its artistic monuments which they seek to transplant, and, in the attempt, the Pallava temple achieves a rich expansiveness in a new environment (Plate LXI).

The Gāṅga and the Keśari kings of Kalinga offer their tribute to their *īsta-devatā*—(the gods after their own hearts), and their pious offerings incarnate in a new form in the stately śikhara temples of Bhuvaneśvara, Puri and Konarak—whose spires rival the Gothic cathedrals, as they spring from grave and meditative *malakas* to reach the heavens (Plate XXXIV, XXXV).

The same types are borrowed and richly developed by the devout princes of Bundelkhand, for, the

temples of Khajuraho do indeed improve and perfect the earlier pattern by many novel features mainly by a skilful emphasis on verticals which give an illusion of greater height (Plate XLI)

When the devotees of Jina seek to worship their Tirthankaras in the deserts of Rajputana their prayers crystallize in the wonderful temples of Mount Abu which in æsthetic exuberance eclipse all the other monuments of India. The whiteness of the marble symbolises the passionless purity of their ascetic faith — as the astounding profuseness of the marvellous traceries of the fairy ceilings reflect the eloquence of their devout munificence as they put to shade the pendants of the Westminster Abbey (Plate XLVI)

The shrines of the South built piece meal without any generous or comprehensive plan by the successive tributes of Chola Pāndya and Nayalā princes (unlike the temples of the North mostly built straight off under the impulse of a single epoch) and generally lacking in an unity of design make up in their magnificence and stupendous scale for their poverty of elegance and dignity. The silhouettes of their vimānas and gopurams as the mystic grandeur of their never ending corridors and pillared mantapams overawe one by a crude

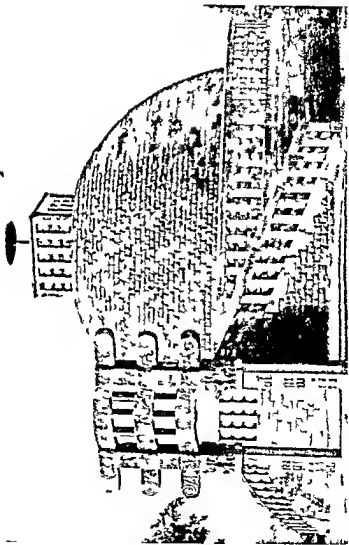
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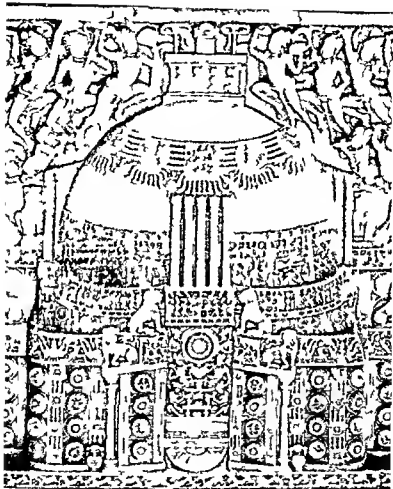
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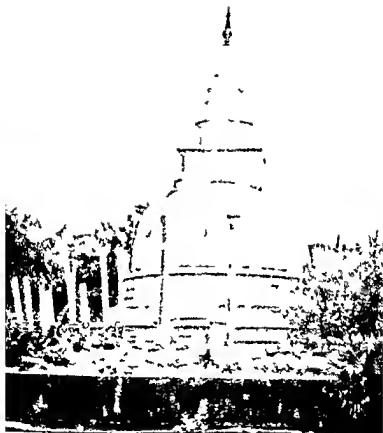
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- xv. Chaitya Hall, Karli, 1st century B.C.
- xvi. Facade, Chaitya Hall, Nasik, 1st century B.C.
- Veranda of Cave, Nasik, 1st century B.C.
- Facade of Chaitya Hall, Cave XIX, Ajanta, 6th century A.D.
- Interior of Viśvakarmā Buddhist Cave, Elūra, Circa 7th century A.D.
- Kapoteśvara temple, Chetrala, Circa 4th century A.D.
- Madamallīśvara Temple, Oragadam, Circa 10th century A.D.
- Old Apsidal Temple, Aihole, 6th century
- Old Apsidal Temple, Aihole, (front view)
- Gupta Temple, Sanchi, East, 5th century.
- Gupta Temple, Tigōwa, 6th century.
- Nandimandapam, Virupāksha Temple,

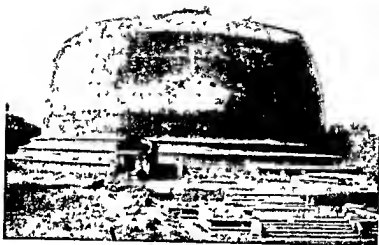




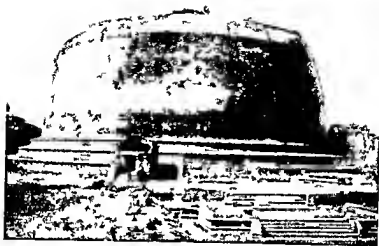
III Carved Representation of Stupa Amaravati
Late 2nd Century A D



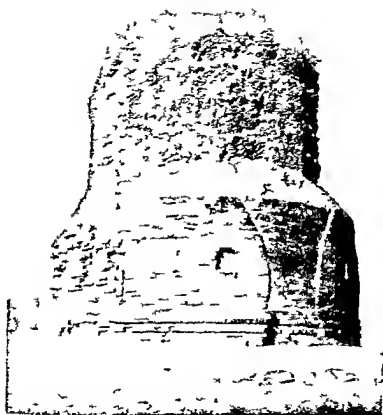
IV Thuparama Dagoba, Anuradhapura Ceylon
Circa 244 B C



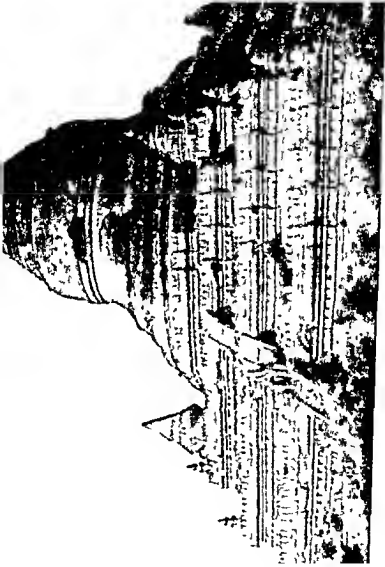
V Mirisweti Dagoba, Anuradhapura, Ceylon



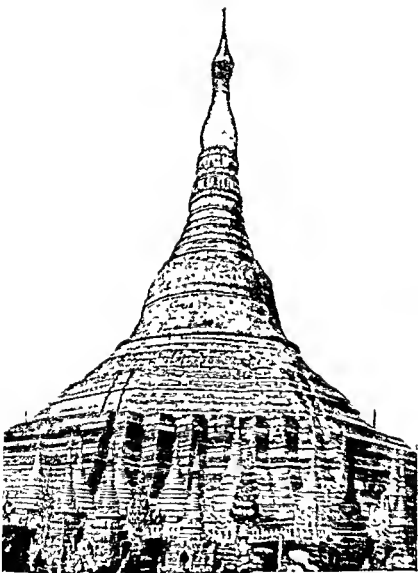
V Mirisweti Dagoba Anuradhapura Ceylon



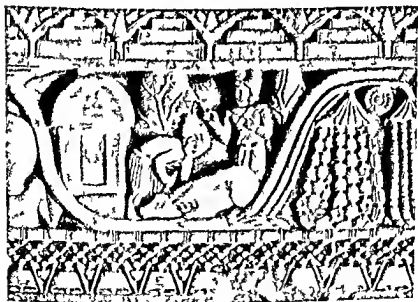
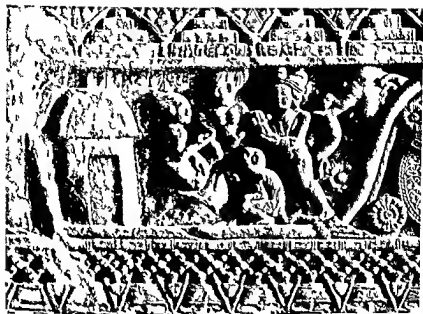
VI Stupa of Sarnath near Benares 1026 A D (C)



VII Mangalazedi Pagoda, Pagan, 1274 A.D.



VIII Shweddagon Pagoda, Rangoon, Modern



IX Kutagaras from reliefs at Bharhut Early 2nd
Century B C



X Sudhamma Palace, Bharhut, Early 2nd Century B C



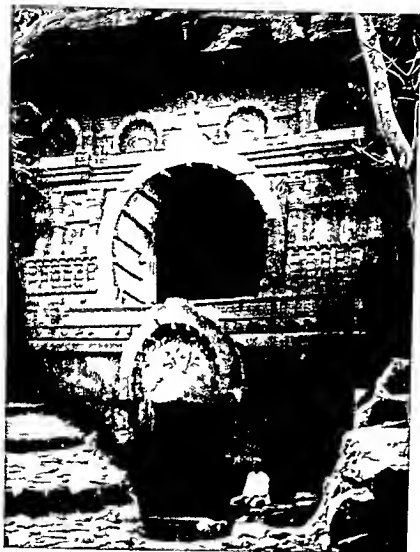
XI Railing at Anuradhapura, Ceylon



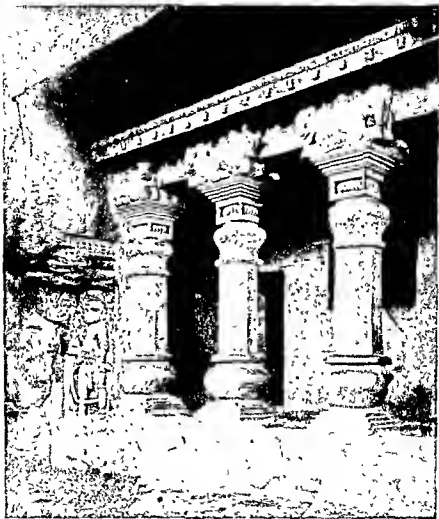
XIV Interior of Chaitya Hall Bhaja 2nd Century B C



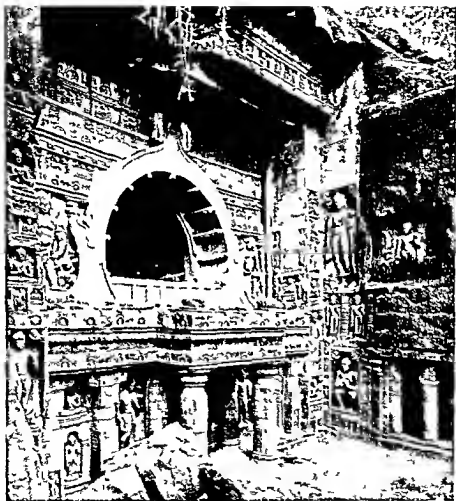
XV Chaitya Hall Karli 1st Cent B C



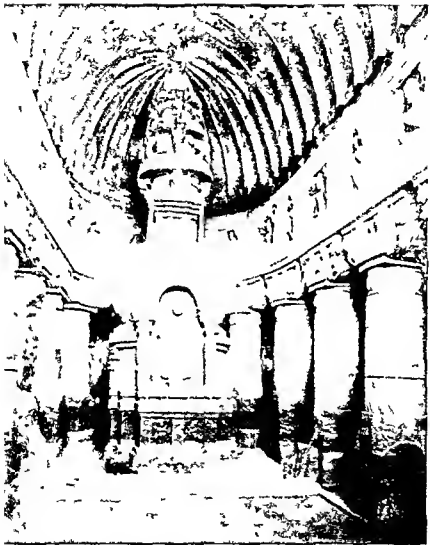
XVI Facade Chaitya Hall, Nasik, 1st Century B C



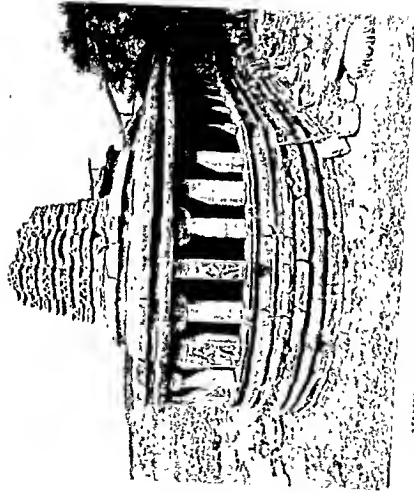
XVII Verandah of Cave, Nasik, 1st Century B.C.



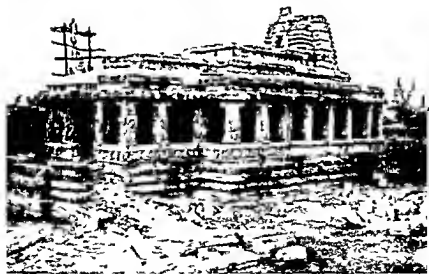
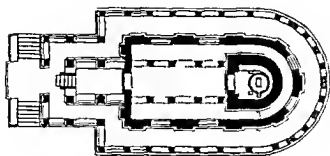
XVIII Facade of Chaitya-Hall, Cave XIX, Ajanta, 6th Century A D



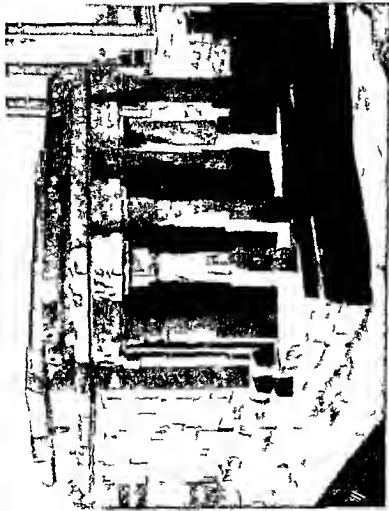
XIX Interior of Chaitya Hall, Cave XIX, Ajanta,
6th Century A D



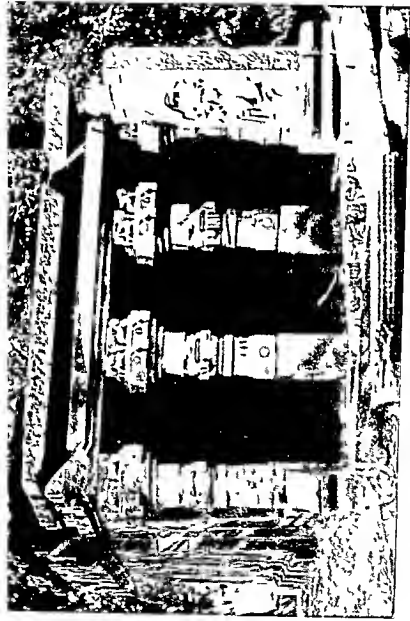
XXIII Old Apsidal Temple, Aihole, 6th Century



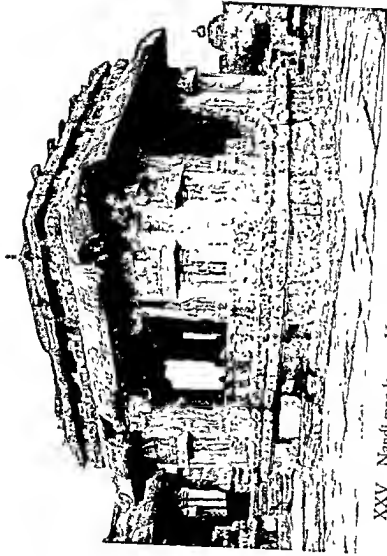
XXIII (a) Old Apsidal Temple, Ashole, Front view



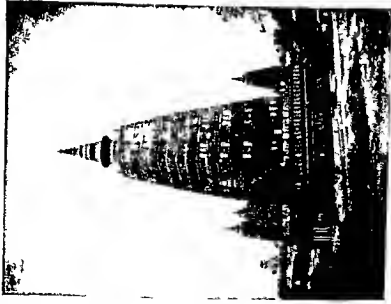
XXIV Gupta Temple Sanchi Early 5th Century



XXIV (a) Gupta Temple, Tigowa near Jabalpur, 6th Century



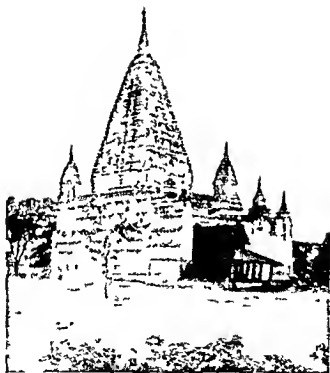
XXV Nandi mandapam, Virupaksha Temple, Pattadakal, 740 A.D.



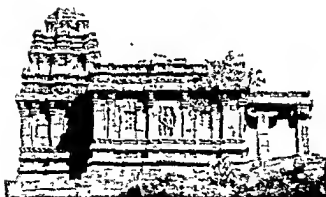
XXVI (a) Mahabodhi Temple Bodhi Gaya



XXVI (b) Terra Cotta Plaque
Kumrahar Bihar



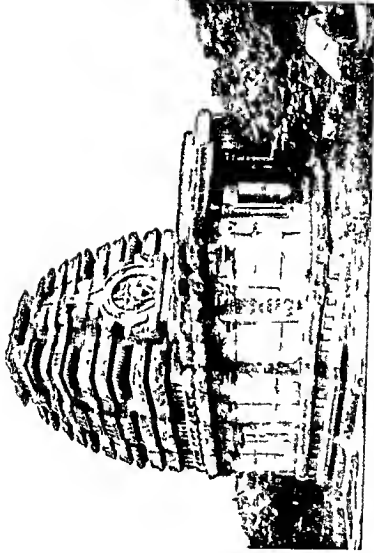
XXVII Mahabodhi Temple, Pagan 1215 A D



XXVIII Malegitti Temple, Badami,
Ca., 625 A.D.



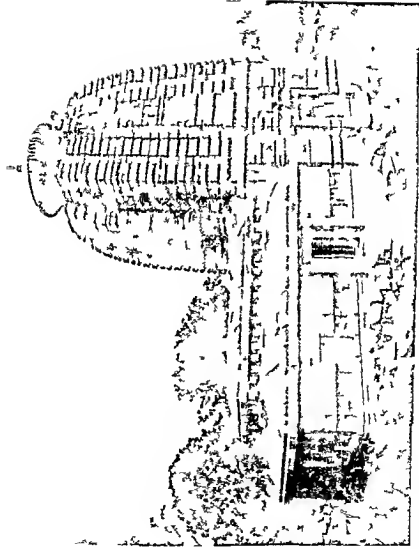
XXIX Nagara Dravida Sikkhara Temple, Pattadakal, Late 7th Century



XXX Shiva Temple, Pattadakal Late 7th Century



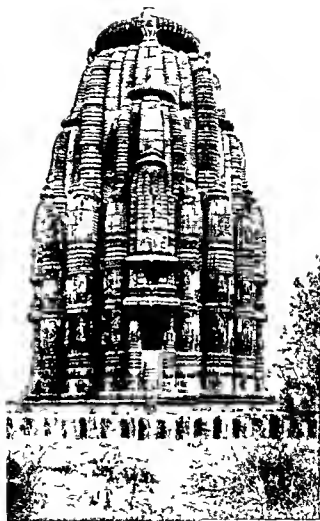
XXXI Papanatha Temple, Pattadakal, Circa 735 A D.



XXXII Parasurameswar Temple Bhubanesvara Orissa 750 A D



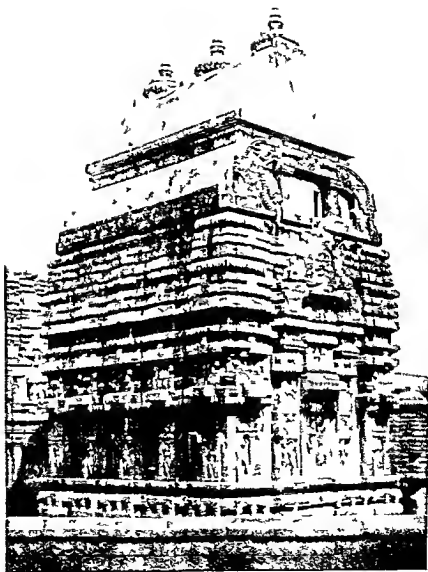
XXXIII Old Sikhara Temple, Pattadakal
Late 7th Century



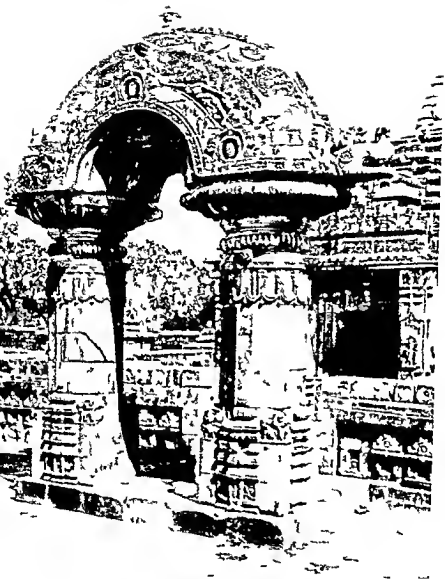
XXXIV Rajarani Temple, Bhubanesvara
Circa 1150 A D



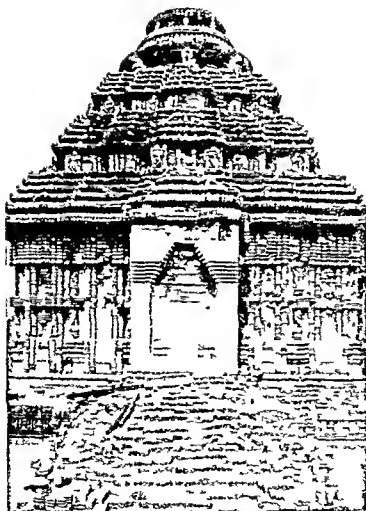
XXXV Lingaraja Temple, Bhubanesvara,
Orissa, Circa 1000 A.D.



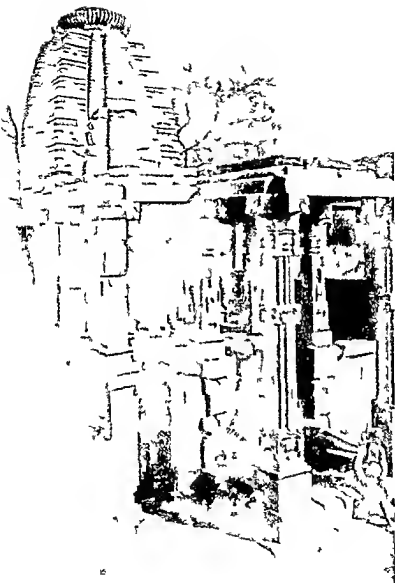
XXXVI Vaitala Deul Bhubanesvara Orissa
Circa 1000 A D



II Torana (gate) Muktesvara Temple Bhubaneswar Orissa
C 950 A D



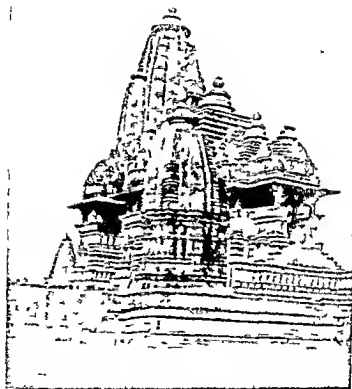
XXXVIII Jagamohana Konarak Temple
Orissa 1238 64 A D



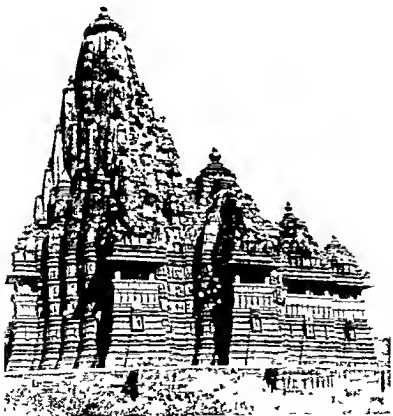
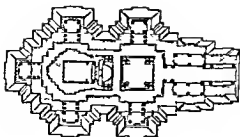
11 (a) Temple of Sun Osia Jodhpur,
late 9th Century A D



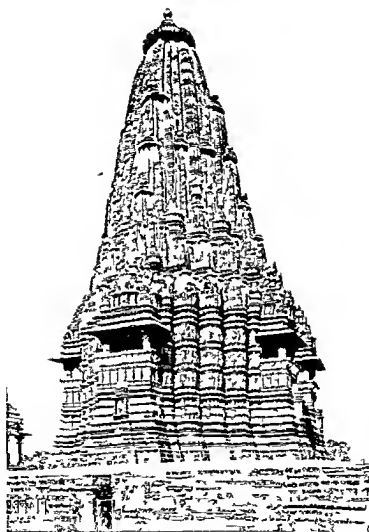
XXXVIII(a) Temple of Sun Osia, Jodhpur,
late 9th Century A D



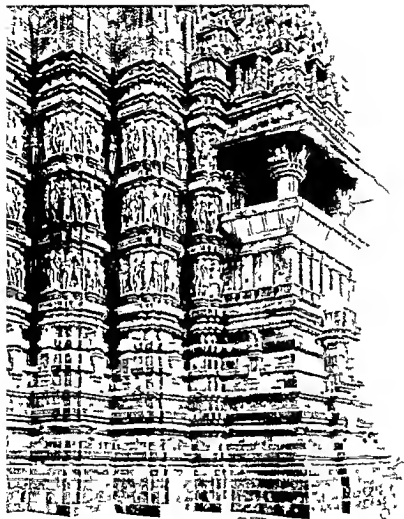
XXXIX Chatrapatra Temple, Khajuraho,
Circa 1000 A D



Kandarya Mahadeo Temple, Khajuraho, Circa 1000 A.D.



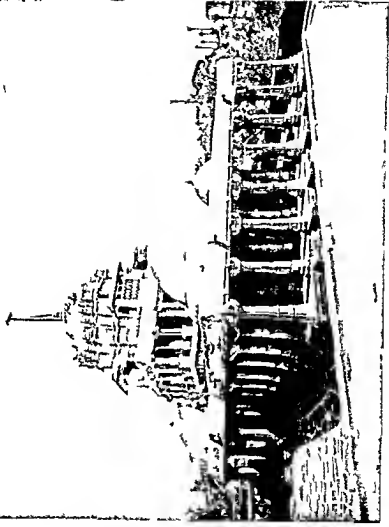
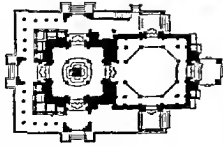
XLI Kandarya Mahadeo Temple, Khairahpur
Circa 1000 A D



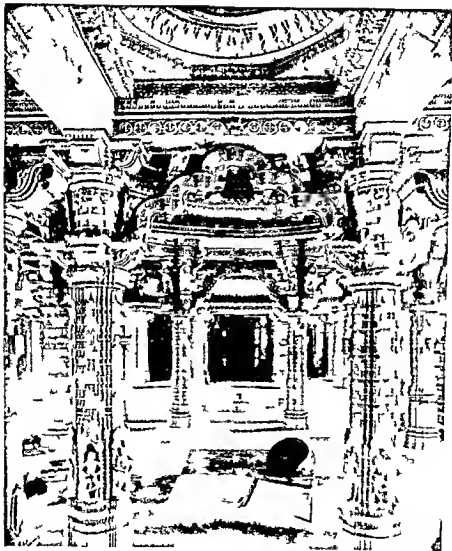
¶LII Detail from Kandarya Mahadeo Temple Khajuraho



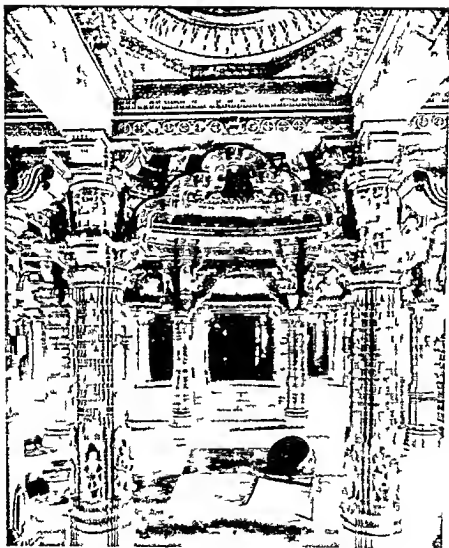
XLIII Ananda Temple Pagan 1082-1090 A D



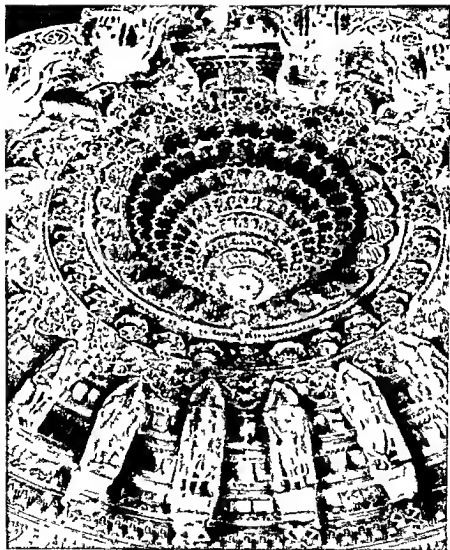
XLIV Chaumukha Temple Mr Abu 13th-14th Century



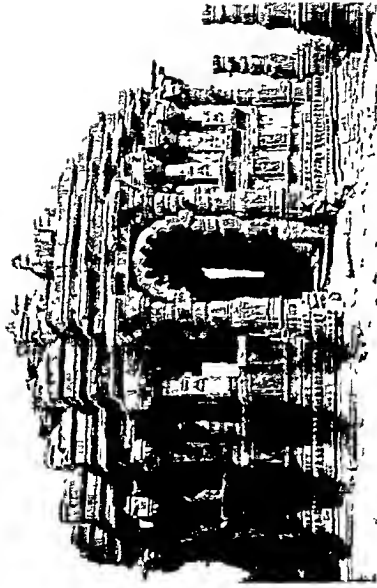
XLV Interior Teopal Temple Mt Abu Circa 1232 A D



XLV Interior Tezpal Temple Mit Abu Circa 1232 A D



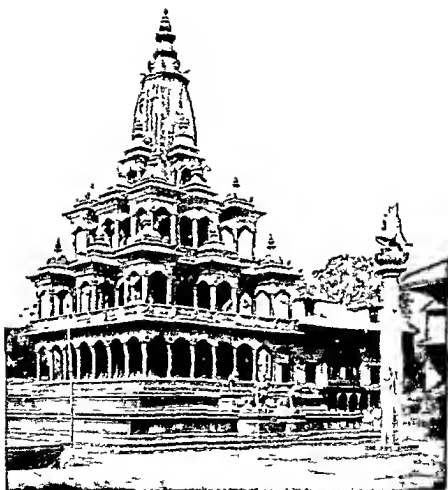
XLVI Ceiling of Tejpal Temple Mt Abu



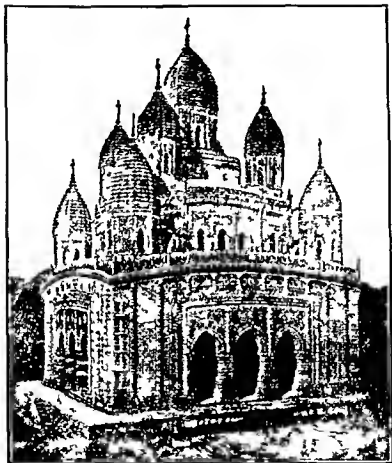
XLVII Sun Temple, Mudhera, Gujarat, 11th Century A D



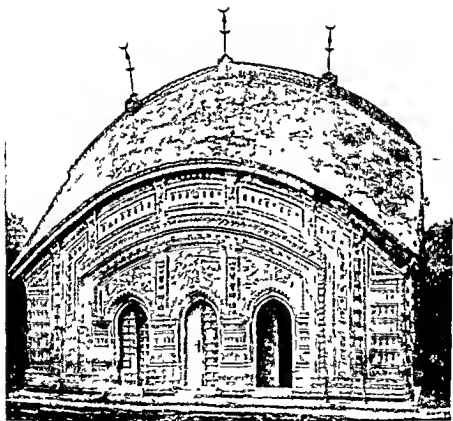
XLVIII Temple of Visvesvara Benares Early 18th Century



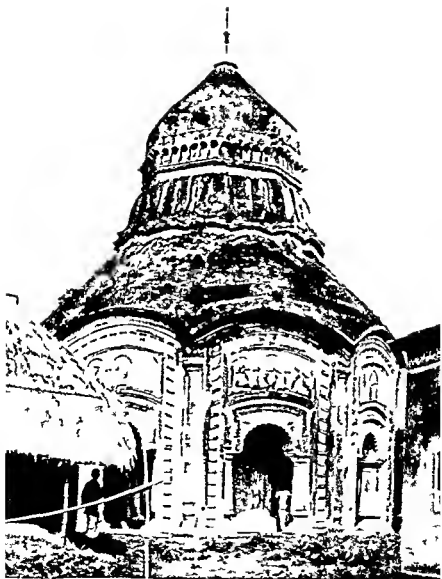
XLIX Radhakrishna Temple, Nepal Circa 18th Century



L Kantanagar Temple Dinajpur Bengal (1704 1722 A D)



LI Chhore Bangla, Temple, Bad Nagar, Murshidabad, 1755 A D



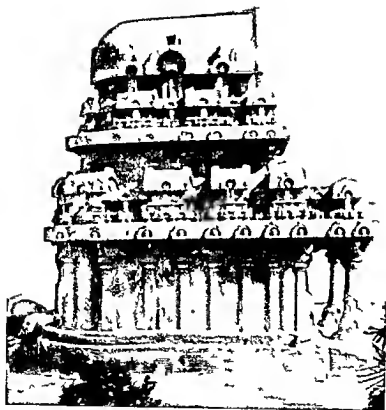
LII Temple of Rani Bhavani Murshidabad



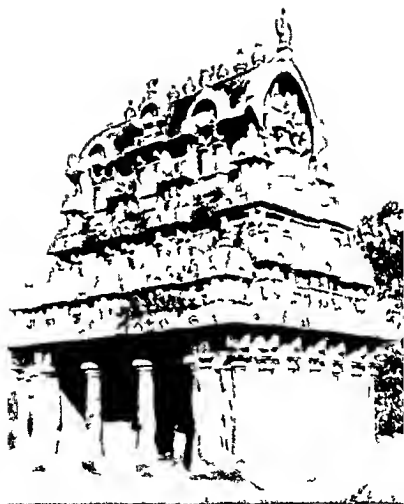
I III Devi Bhavani Temple Bhatgaon
Nepal Dated 1703 A D



LIV Dharma Raja Ratha, Seven Pagodas, Mahabalipuram,
Circa 625-645, 'Style of Narasimhavarman'



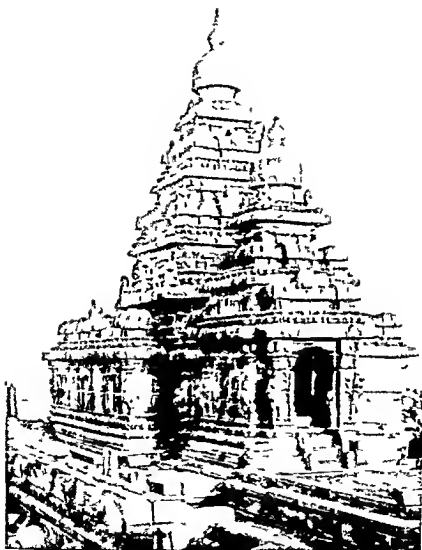
LV Sahadeva's Ratha Seven Pagodas Mahabalipuram,
Circa 625–650



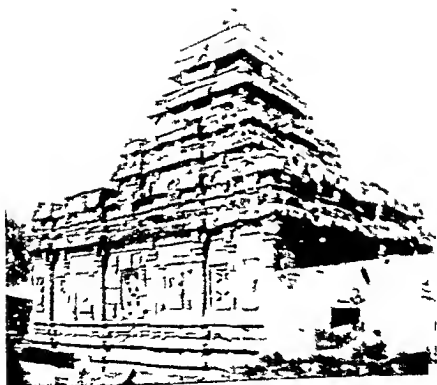
VI Ganesha's Ratha Seven Pagodas Mahabalipuram
Circa 625-650



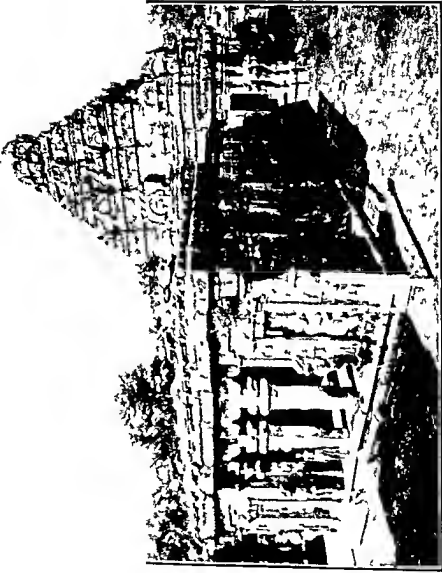
LVII Draupadi's Ratha Seven Pagodas Mahabalipuram



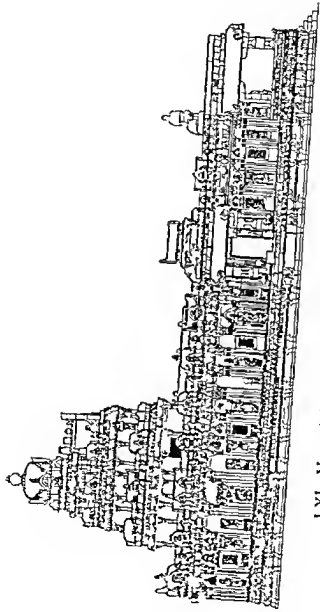
LVIII Shore Temple, Seven Pagodas, Mahabalipuram,
700-720 A D, 'Style of Rajasimha'



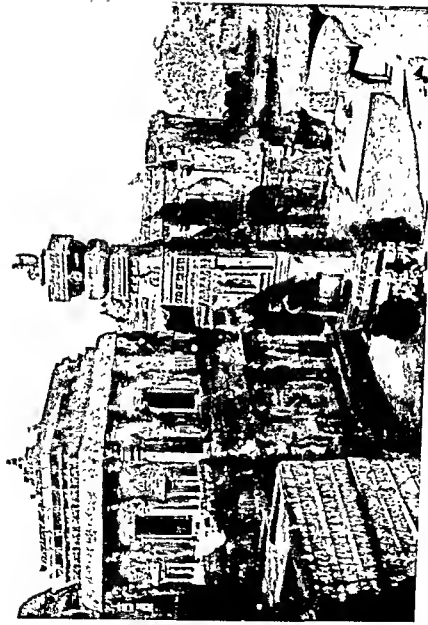
LIX Somesvara Temple Pattadakal 8th Century



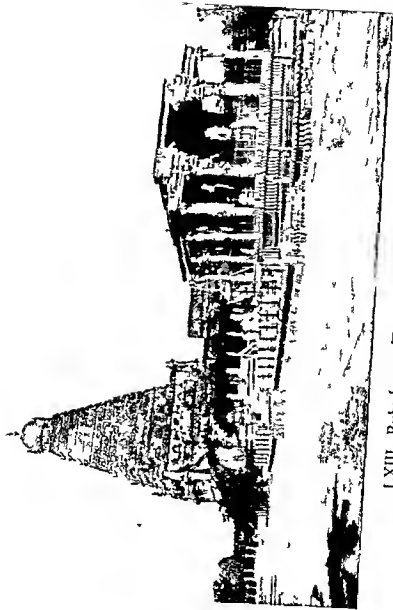
_ LX Kailasanatha Temple Kanchipuram Early 8th Century



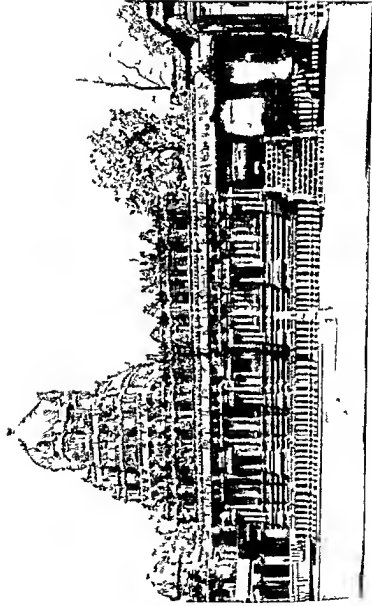
LXI Virupaksha Temple Pattadakal, (Elevation), 740 A D



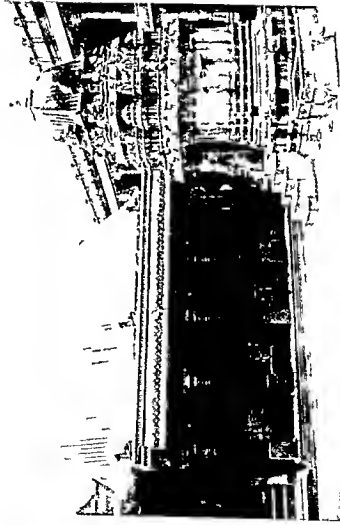
LXII Kailasa Temple, Ellora 757-783 A.D.



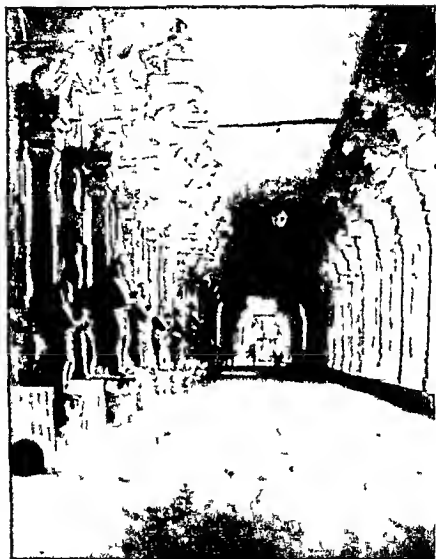
LXIII Brihadisvara Temple Tanjore 1000 A D



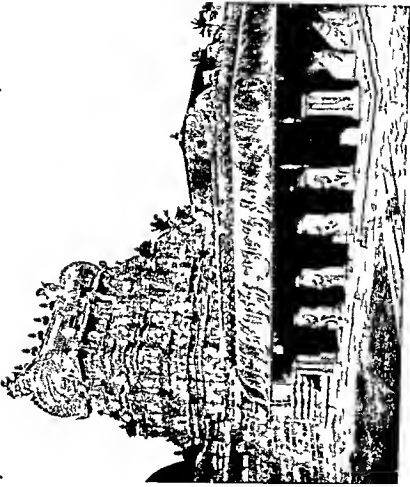
LXIV Temple of Subramanya, Tanjore, 18th Century



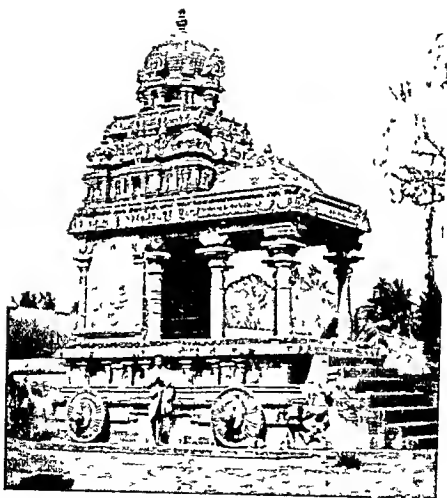
LXV Temple of Chidamvaram 13th Century



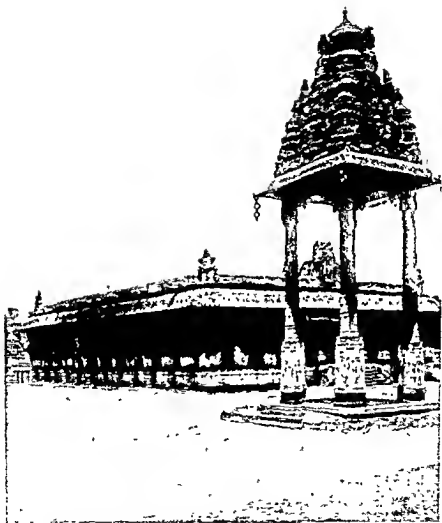
LXVI Corridor, Shiva Temple, Tinnevelly 13th Century



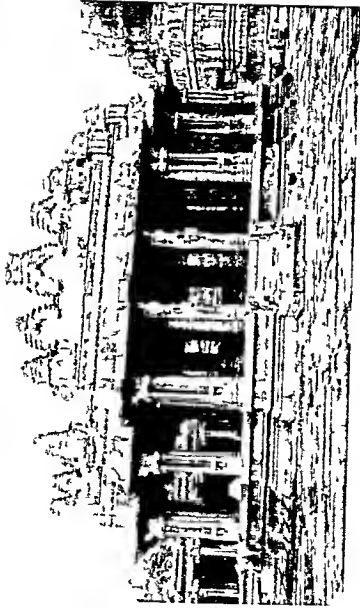
LXVII Mandapa Avadayar Kovil 14th Century



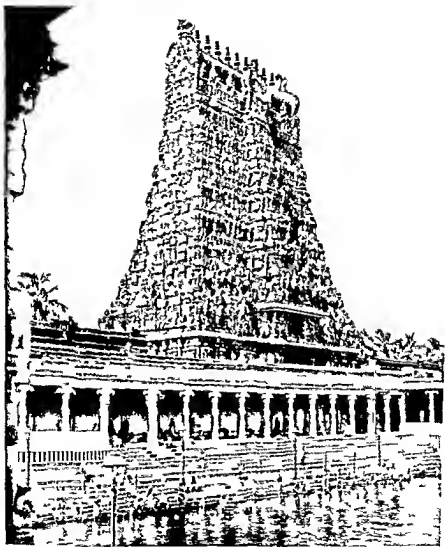
LXVIII "Ratha" Temple, "Stone Car," Tiruvarur, Negapatam,
Circa 14th Century



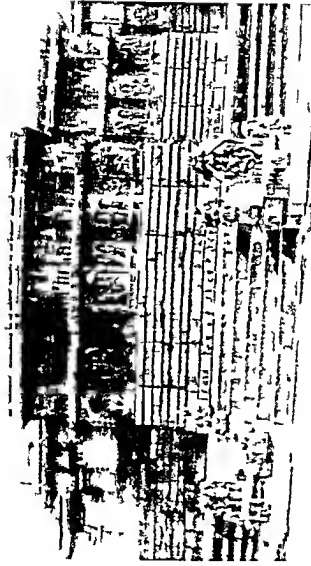
LXIX Mandapam, Vishnu Kanchi, Kanchipuram, 15th Century



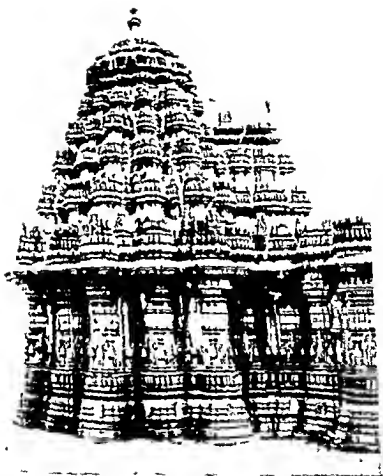
LXX Vitthala Temple Vijayanagara 16th Century



LXXI Gopuram Minakshi Temple, Madurai, 17th Century



IXVII Kudreswara Temple Halebidu Mysore 1220 A D



LXXIII Isvara Temple, Arsikere, Mysore,
Circa 1220 A D